

THE AMERICAN GO JOURNAL

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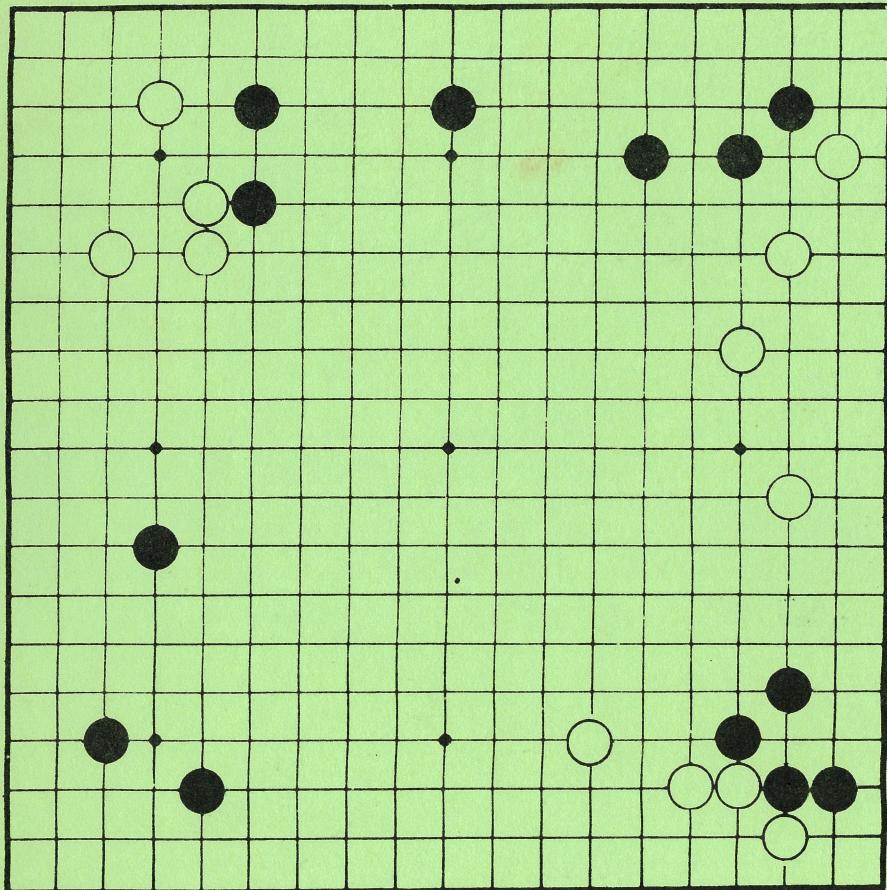
American GO Association

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VOLUME 16, NUMBER 2

JUNE, 1981



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KOBAYASHI VS CHO.....	PAGE 6
MAGIC AT THE EDGE OF THE BOARD.....	PAGE 12
A MATCH BETWEEN USA AND EUROPE.....	PAGE 16
THE POWER OF A 9-STONE HANDICAP.....	PAGE 18
EDWARD LASKER: AN APPRECIATION.....	PAGE 25
LIFE AND DEATH.....	PAGE 27
KESHI AND UCHIKOMI.....	PAGE 29

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Beyond being merely a game, Go can take on other meanings to its devotees: an analogy for life, an intense meditation, a mirror of one's personality, an exercise in abstract reasoning, a mental "workout", or, when played well, a beautiful art in which white and black dance in delicate balance across the board. But most important for all who play, Go, as a game, is challenging and fun.

AMERICAN GO JOURNAL

The AGJ is the national publication of the AGA. It provides news, game commentary, instruction, and articles of general interest for Go players of all strengths. Published 4 times a year, it is free with the \$12 yearly membership in the AGA. Back issues: @\$4; volumes: @\$12. The American Go Journal is protected by the copyright laws. Reproduction in any form is forbidden without written permission of the American Go Association, P.O. Box 397, Old Chelsea Station, New York 10113.

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The AGA is the national organization of Go players in the U.S. It coordinates and encourages Go activities and cooperates with similar associations world wide. As standard services, the AGA 1) Publishes the American Go Journal & Newsletter, which include Tournament schedules, club notices, and articles. 2) Sanctions and promotes AGA rated tournaments. 3) Organizes the U.S. Championships. 4) Distributes an annual roster of chapters and members. 5) Sells Go books by mail. 6) Maintains a U.S. numerical rating system. 7) Schedules tours of Go professionals. 8) Supports the creation and growth of AGA clubs. Chapters receive free publicity of tournaments and club meeting time, place, contacts. They are the link between the Go players (present and potential) in this country and the AGA. AGA chapter clubs get organizational aids as available. ***AGA members are included in the member roster and rating readout, may play AGA rated matches, in AGA tournaments, and join the growing ranks of those who support Go.

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AGA TOURNAMENT AND EVENT CALENDAR

24 October. Manhattan Go Club October Invitational Tournament. 8 player even game, invitational, 3 round knock-out + consolation. Open to upper level dan players. Entry fee: \$12 (members) \$14 (non-members). 1st prize: \$50. There will also be prizes for 2nd/3rd. Start time: 11 am. Time limits: 1 hr each + byc-yomi (20 moves/10min). THOSE INTERESTED IN BEING INVITED TO PLAY MUST CONTACT TERRY BENSON (212) 724-9302.

24,25 October. San Francisco Go Club Quarterly Tournament. Site: California 1st Bank. Contact: Paul Goodman (415) 566-3981.

31 October. Seattle Fall Tourney. Site: Last Exit Go Club. Cash prizes. Contact: Phillippe Varda: (206) 632-8451. AGA rated.

7 November. Greater Washington Fall Tournament. Site: U. of Md., Student Union Bldg. 4 rounds. Guaranteed 1st prize: \$50. Prizes at all levels. AGA membership required. Contact: John Goon (301) 434-0373 or Ken Koester (703) 524-3511.

14/15 November. Manhattan Go Club Fall Invitational & Fall Handicap Tournaments. Site: Dosanko Restaurant, 10 E 52 NYC. FALL HANDICAP TOURNAMENT: San Francisco style (6 rounds during the two days), AGA rated. Fees: Dan: \$7, 1-7kyu: \$5, 8+ kyu: \$3. (\$2 additional for non-members of the MGC.) Enter at any time. FALL INVITATIONAL TOURNAMENT 3 round + consolation for upper dan level players. Starting time 10:30 am SHARP! \$12 for MGC members (\$14 for non-members). \$50 1st prize + prizes for 2nd and consolation winner. Preregister with the T.D. Contact: T. Benson (212)724-9302.

16/17 January. Southern California Open. UCLA. DATE AND SITE TENTATIVE!! Contact: Les Lanpear. (714) 225-0923. AGA rated.

mid-January. New Portland Go Club Tournament at Reed College. Contact: Max Barnard/ 2342 N.W. Kearney/ Portland, OR 97210. (503) 224-6646.

30 January. Ann Arbor Winter Tourn. Contact: Dave Nelson (313) 995-3636.

6/7 February. 23rd Annual New Jersey Open. 6 round, Swiss-Mcmahon Double knock-out. Site: To be determined. Contact: Bob Ryder (201) 273-8783.

UNITED STATES CHAMPIONSHIP REPORT

The U.S. Championships were the most successful ever drawing a total of 163 players (102 in the East and 61 in the West). There was a Korean Professional player at both events. Two newspapers and two TV stations covered the Westerns; a British Broadcasting Company spent 5 hours filming at the Easterns for a documentary to air next year. There was - once again - a full array of prizes and plenty of surprises, too. In the West, 3 time U.S. Champion Kyung Kim was beaten in the first round. Kim won the next five games, but lost his title to Charlie Huh of Seattle on Sum of Opponent Scores tie breaking method.

Competition at the Easterns was also keen. After Round 4, 4 players were tied at 4-1. New York's Ron Snyder took the Championship on SOS tie break beating out Gun Han, a new Korean player in the East. Both Snyder and Han finished at 5-1, but Han lost in Round 1 to Dr. Zeng, a top player who recently arrived in Washington area from mainland China. Ron lost to only to Jong Moon Lee ('80 Eastern Champion) while defeating such strong oriental trained players as Sung Y. Cho and Dr. Zeng as well as Hawaiian born, perennial contender, Takao Matsuda. Ron's showing is an encouraging sign for all native American players.

The Eastern Contender for the '82 World Amateur Championship U.S. team is Bruce Wilcox beating out Young Kwon. The Western contender is Sidney Kobashigawa, 5 dan from Hawaii now living in Mountain View, Cal.

Space and time do not allow for a full report of the Easterns and Westerns in this issue. The next AGJournal (AGJ 16:3 - due in Dec.) will have pictures and further details. The full cross table and the section winners will appear in the next AGNewsletter (due in November).

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FIRST ANNUAL SEN SUZUKI TOURNAMENT RESULTS
by Max Barnard

Sunshine welcomed a record 34 contestants to Portland's May 23rd tournament. The pavillion in our 5-acre Japanese Gardens attracted people from California to British Columbia.

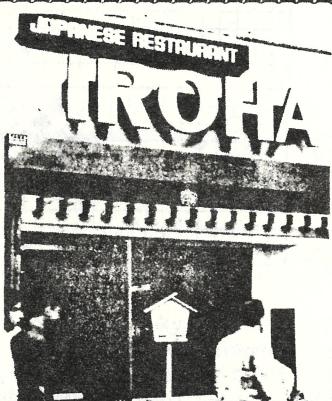
Players were separated into 7 groups of 4 by rank, with a beginners' section of 6. There were 3 rounds: the groups of 4 had each person playing every other in a round robin and the beginners played a Swiss knockout. All games were played even with 5½ points komi.

The trophy was donated by Doug Cable and won by Seattleite Masanobu Ishiwata, a 6-Dan.

Peter Freedman and Max Barnard were the non-playing directors and Dorothea Lensch was our hostess.

The tournament will be an annual Memorial Weekend event.

#	NAME	RANK	1	2	3	4	#	NAME	RANK	1	2	3	4	5	6
1	Masanobu Ishiwata	6d	W	W	W		1	Howard Rutschman	3k	W	L	W			
2	Phillipe Varda	5d	L	W	W		2	Judy deBel	4k	L	W	W			
3	Dave Wick	4d	L	L	W		3	Bill Camp	4k	W	L	W			
4	Dennis Waggonner	3d	L	L	L		4	Jim Baker	3k	L	L	L			
1	Doug Cable	3d	W	W	W		1	Mike Rudnick	4k	W	W	W			
2	Joe Buhler	3d	L	L	W		2	Bill Eager	6k	L	W	W			
3	Ki Om	1d	L	W	L		3	Doug Junker	5k	L	L	W			
4	Robert Allison	1d	L	L	W		4	Robert Spafford	6k	L	L	L			
1	Robert Hildahl	1k	W	W	W		1	Grahame King	7k	W	L	W			
2	Dick Mann	1d	L	W	W		2	Steve Lindenmeyer	9k	L	W	W			
3	Matt Mayer	1d	L	L	W		3	Fred Newcomb	10k	W	L	L			
4	Kwang Choi	1k	L	L	L		4	Dick Marino	7k	L	L	W			
1	Isao Kitamura	1k	W	W	W		1	Rick Baker	13k	W	W	W			
2	Greg Seiger	1k	L	W	W		2	Carl Hovey	13k	L	W	W			
3	Dick Migiki	2k	L	L	W		3	Ron LaVoie	13k	L	W	W			
4	Richard Neil	3k	L	L	L		4	Scott McKay	12k	L	L	W			
							5	Greg Gage	12k	L	L	W			
							6	Frank Siemsen	20k	L	L	L			



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(Translated from Kido, Vol 53, #10 by Bob Terry)

SELF-CONFIDENT COURSE. SPLENDID MOVEMENT OF THE STONES

B: Kobayashi Koichi, Tengen W: Cho Chi Kun, Oza Komi: 5½

Commentary by Kobayashi.

ALREADY, PRESSING IS PROBLEMATICAL

First W plays the kakari at 4, then leaves this corner after B5, W6, B7 and occupies the empty corner with W8. This is perhaps done to avoid the B Chinese-style fuseki (W4 at 8, B 1 point below 9). Answering W10 with the one-space jump at 2 in Diagram 1 is undesirable. You have a feeling that the operations of the B stones on the right are overlapping. Playing kakari at B11, preventing a W shimari, is natural and strong.

The moves from W12, the invasion at 3-3, up to B15 are standard form, but pressing at W16 is already a problematical move.

Cho: "Connecting at a was the move. To my mind, 16 was bad.

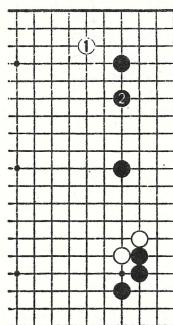


Diagram 1

Diagram 2

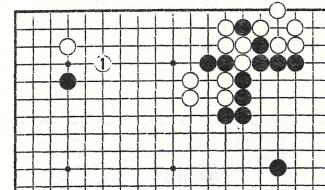
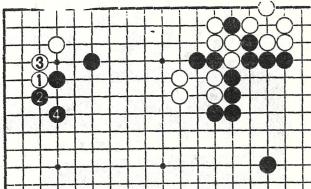


Diagram 3



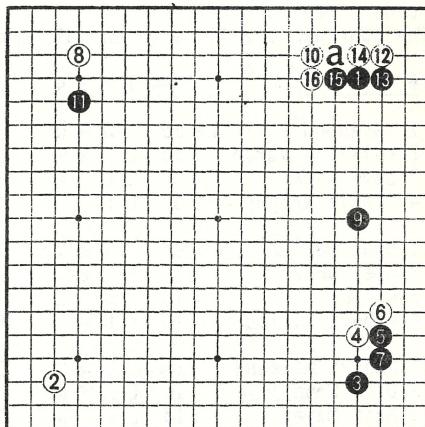
PRECISE AND EXQUISITE

When W presses at 16, thrusting in at B17, throwing one stone away with 19, and finishing the sequence with 21 & 23 was effective, I'd say.

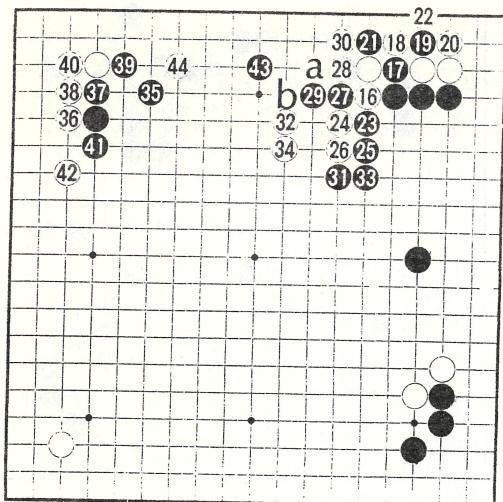
Cutting at B27 is strong; then it all looks forced to W34. Now W would like to play at 1 in Diagram 2, building the upper side magnificently, but as ill-fortune would have it, B holds sente.

Consequently, B35 is "the only move."

Against W36, Diagram 3 is joseki, but I don't know. I didn't feel like playing that way.



Game Record 1 (1-16)



Game Record 2 (16-44)

B43 is precise, and up to here, despite the fact that this is my own game, the movement of the stones has to be described as splendid. W took some troubles over 44. Even if he pokes through at *a*, B plays *b* and the two stones 27 & 29 can't be taken. Further, if W plays 1 in Diagram 4 instead of 44, B immediately moves out with 2 & 4. Up to B12, the W stones are floating in the center;

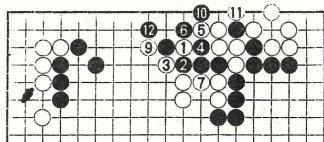


Diagram 4 8 @ 1

this is bad. At W9 W might try 1 in Diagram 5, but B heads for the center with 2 & 4. This is also bad for W. If B answers W1 in Diagram 6 (W44 in G.R. 2) with B2, W then will attach at 3 and this time B4 & 6 don't work. B is squeezed into a ball to 10 and the nobi at 11 is a good move which traps the B group. After the kikashi at B12, B plays keima at 14, but W has a tesuji at 15 and B ends up being taken. (This becomes ko, by the way, but B can't win it in this game.)

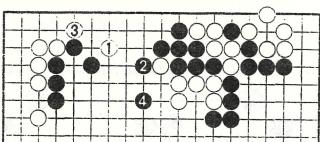


Diagram 5

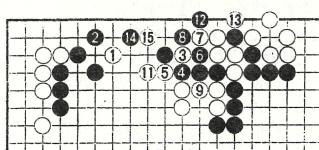


Diagram 6 10 @ 3

RATINGS CHANGE

It is clear that many players in the AGA are underrated, particularly in the lower ranks. Thus, the AGA will now accept official chapter ratings in the rating system for players 5-kyu and below. An AGA chapter President or designated ratings officer may send in a list of members and their ranks.

Ratings above 5-kyu must be obtained through the normal operation of the rating system: play in rated games at the club level or in AGA tournaments. Those who enter the system above 5-kyu will be given provisional ratings to establish in the course of rated game play.

The new official chapter status (chapters must apply to become chapter members of the AGA) and this new ratings policy for chapter members will hopefully clarify two matters of interest to the AGA.

ANALYZING MOVES SHOWS W'S LOSS (TEWARI)

B answers W44 at B45 and when W attaches at 46, B plays in a line at 47, giving up 2 stones. Let's analyze the upper right shape from a different move-order, as in Diagram 7. Imagine that in this shape B plays a, Wb, Bc, Wd, Be, Wf, Bg, Wh; the cumulative effect is the position in the game. But W's shape in Diagram 7 is over-concentrated (korigatachi). It's no big thing for B to throw away those 4 stones in this position. We can trace the play responsible for W's state of affairs to W16 in G.R. 1. I figured it was looking good for B when I turned to the cut at 49.

W50 is a desperation measure. Usually, something like 1 in Diagram 8 is played, but B nobis and splits W with 2, making a magnificent territory on the right side. W1 only misses by 50 points.

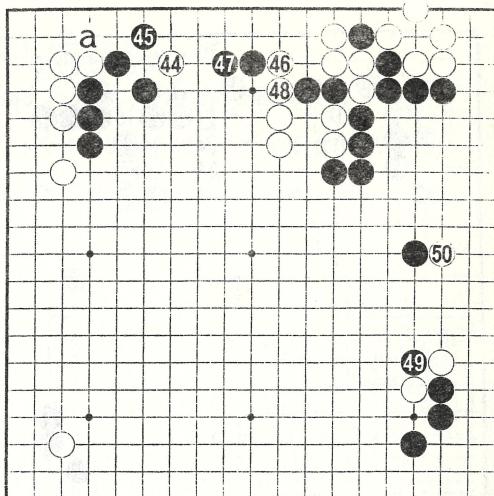
The upper left B&W are practically the same size, and W can't make enough with the upper right and lower left, so he has to challenge on the right side.

RIGHT SIDE FIGHTING

As expected, W50 is the most unpleasant move for B to have to answer.

At B51, W plays cross-cut with 52 to make sabaki. B53 atari and then connecting at 55 is an important order of moves. At 53, if B simply draws back with 1 in Diagram 9 (next page), W moves out with 2&4. W kikashis at 56 and the sequence following the embracing move (kake) at 58 is about what to expect. W also, up to 64, has acquitted himself well in the fighting on the right side. In this shape a W kikashi

at a connecting to 56 forces Bb, so W can aim at the cut at c. However, when B turned to the big point on the lower side with 65 it didn't look



Game Record 3 (44-50)

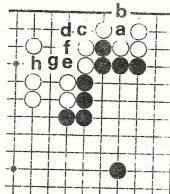


Diagram 7

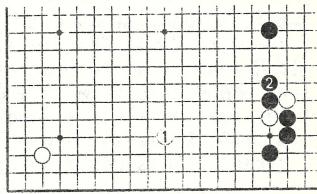
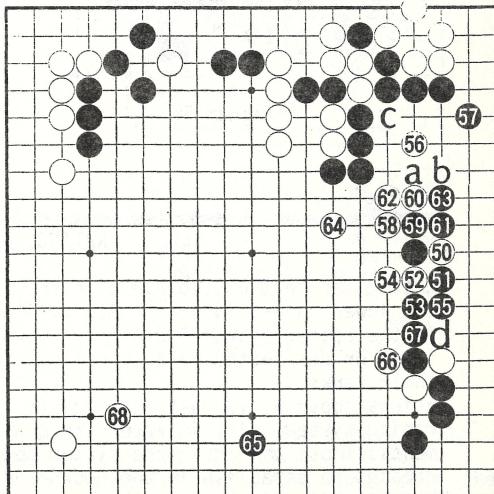


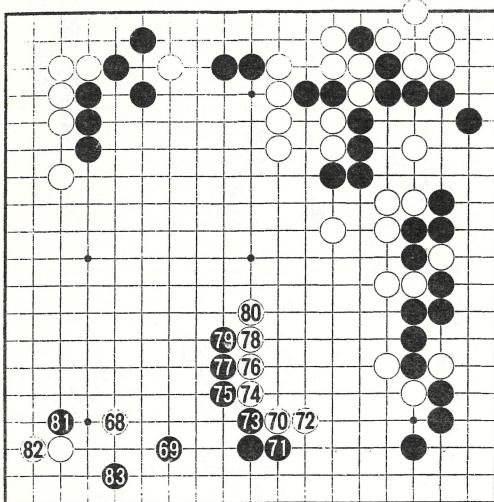
Diagram 8



Game Record 4 (50-68)

half bad.

W66, atari is perhaps questionable. I was rather grateful for it. At this point there is no appropriate move, but at the same time you have to be aiming at the aji around the W atari at 67, B66, W connect at d. His strategy now is to make the center thick in anticipation of the W connection at a and cut at c.



Game Record 5 (68-83)

A BLACK KIKASHI

At W68, B69 is natural.

At B73, the keima in Diagram 10 is usual, but W skips one space to 2, and can aim at a, which is unpleasant. B doesn't like jumping to b in response, either.

B 81 is a probing move (yosu miru). When W answers defensively at 82, it looks as if he's been kikashed. At 81, if B plays 1 in Diagram 11, W plays kosumi against B with 2, fixing his shape at once, and this is painful. Standing with a is painful for B, as is playing sagari at b.

At W82, if W2 & 4 in Diagram 12, keima at B5 is severe. Also, B83 is related to 81, poking at W's sore point.

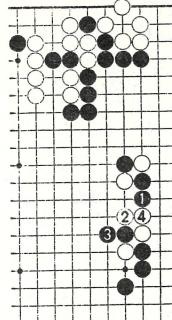


Diagram 9

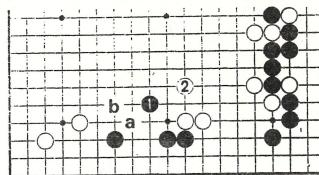


Diagram 10

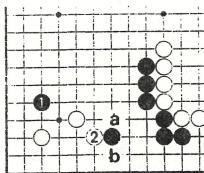


Diagram 11

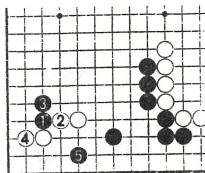


Diagram 12

OFFICIAL CHAPTER STATUS

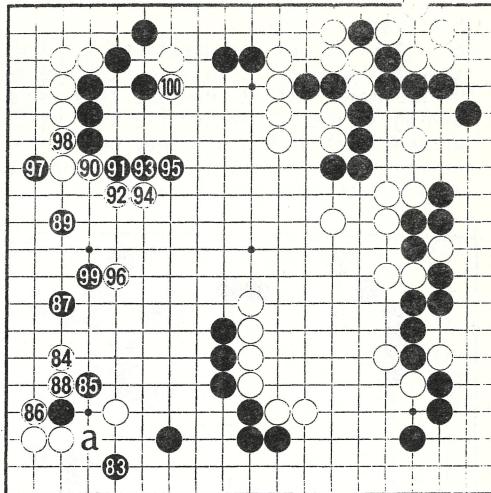
In an attempt to strengthen the AGA's club network, we are offering Chapter Memberships at \$12 per year. It allows a club to offer the special membership for those who do not wish to subscribe to the AGJournal, authorizes it to sponsor state and regional tournaments, and brings it AGA organizational aids. (The AGA will continue to list all local Go contacts as in the past.)

ALIVE

B85, threatening to hane out at a and to block at 86, is a further kikashi from the outside. Cho was also perplexed as to how to answer B87. "At 88 there was 1 in Diagram 13," he said. If so, B jumps out with 2.

B plays 87 & 89 on the left side and now he has the lead, I'd say. From W90, pressing with 92, 94, W96 attacks the left side. After this what develops is awesome.

B probes once with 97, to see what he can find out, and is alive at once with 99. Here, if B thoughtlessly draws back at 1 in Diagram 14, W immediately dives in at 2. This is dangerous.



Game Record 6 (83-100)

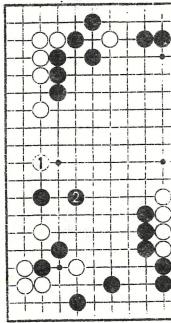


Diagram 13

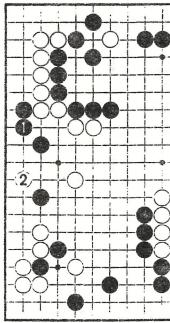
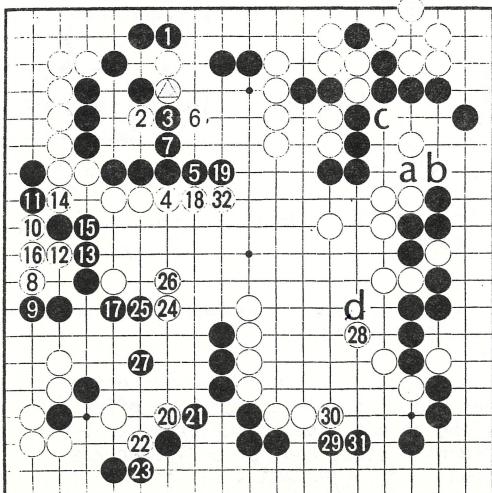


Diagram 14



Game Record 7 (101-132)

ONLY WAY TO MANAGE

WΔ (W100 in G.R. 6) pushes out, so B solidly protects with 1. Trying to come and take these stones with B2 etc. in Diagram 15 is unreasonable. Sagari to the first line with W5 & 7 is suji (technique) and next W can connect to the left with a or to the right with Wb, Bc, Wd.

The invasion at 8 is the last chance for W to save the game. To 16 W gets a reasonable result, but I think that when B manages with this group following 17, he's still leading. B25 looks like the only way to play (suji). At 25, B1 in Diagram 16 (next page) seems better from the standpoint of eye-shape, but W thrusts against him with 2. This is dangerous. Cutting with B3 can be met by the atari in return at 4. B27 manages to tide him over.

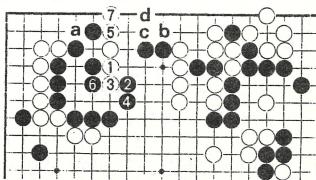
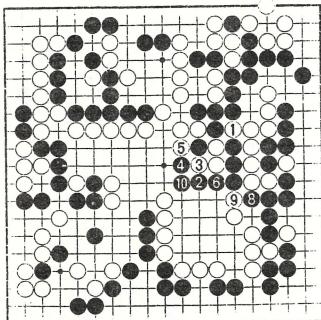


Diagram 15

W turns to surround area at 28. If he wants to continue on the left side, he'll kikashi with W1 & 3 in Diagram 17. Now he plays to cut with nobi at 5, but attaching alongside with B6 is skillful. After this, if Wa, B plays b, Wc, Bd. Again, if instead of a W captures at b, B pushes at a. At 28, W can also cut in the upper right with Wa, Bb, Wc, but then jumping out with Bd is big. B29 & 31 take profit and although the game will be drawn out, B's lead is unshakeable. B's area is practically settled, without much reduction possible, while it's difficult for W to take all of the center.



MAGIC AT THE EDGE OF THE BOARD

by Toshiro Yamabe

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Edited by Don Wiener

When W and B stones come in contact with each other and a battle ensues, there sometimes occur unimaginable moves, hard to hit upon while engaged in an actual game. The result of these moves might, for instance, be the death of stones whose life seemed assured, or the disconnection of uncuttable stones. It is important, therefore, to carefully follow up every possible sequence before you play.

These unexpected moves that change a battle significantly, which are usually far beyond our common sense, often occur at the edge of the board - on the first or second line.

Let me show you some unique cases of edge-of-the-board battle development which may interest you. Each case will first be shown in question form, and you are urged to think it out on your own as much as possible, as I believe that by doing so your understanding will be quickened and your interest will grow.

I: "On the edge of the board stones are easily connected with each other." Connection is easier to make on the edge line than in the center. A connection along the edge is called "watari."

Diagram 1: This is the basic case where a watari can be made. The two B groups can be linked together with a single move. Where?

Diagram 2: B1 is a watari, and so is Ba. In either case, W cannot cut B's connection. However, if B plays at b, W cuts by playing at 1 or a.

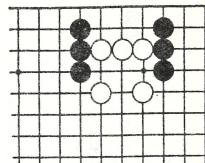


Diagram 1

This is a mere beginning and with it the curtain rises for the magic plays at the edge of the board.

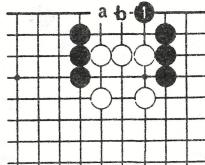


Diagram 2

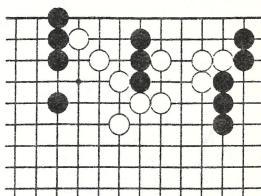


Diagram 3

Diagram 3: A larger stage has now been opened for watari magic. Here three B stones are besieged by W, apparently without any hope of being saved. Where does B play?

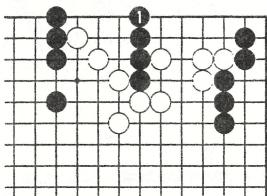


Diagram 4

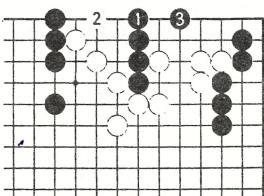


Diagram 5

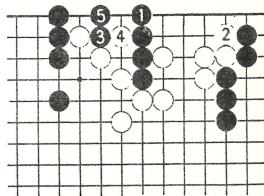


Diagram 6

Diagram 4: Extending down to B1 is the correct answer. It is now impossible for W to capture the B stones, which can connect to either side.

Diagram 5: If W plays 2, B jumps to the right with 3.

Diagram 6: If W tries to block at 2, B makes an escape with 3. If W4, B plays 5 and is connected. If W4 at 5, B connects at 4.

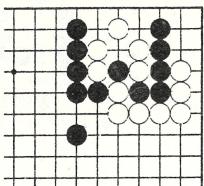


Diagram 7

Diagram 9: If B plays at 1 or a and lets W take a B stone with 2, B will no longer be able to watari, and the B stones in the corner will die.

From the above examples, you can see how easily connections can be made at the edge of the board. Of course, there are times when things go wrong.

Diagram 10: This is one of the reverse cases. The besieged 6 B stones seem to be hopeless, as the W stones can watari. But B can escape by taking advantage of W's weak points. Where does B play?

Diagram 11: B1 & 3 are the correct moves. W cannot connect all his stones to safety. If Wa, Bb-Wc-Bd catch W in a shortage of liberties. If Wb, Ba accomplishes the same thing. Hence, W must give up at least 4 stones here, and B connects out.

II: "The battle for life and death at the edge of the board."

On the edge of the board particular phenomena occur in various positions involving life-and-death struggles.

Diagram 12: Here is a battle between a B 4-stone group and a W one. If W plays first,

Diagram 13: If B tries the simplest moves at 1 & 3, it will come to no good.

Diagram 14: B's extension to 1 is checked by W2. Assuming a a & b are filled (Ba-Wb, for example), W has 3 liberties while B has only 2, so B is one move behind. In a situation such as this, no commonplace move will work. This is the place for edge-of-the-board tactics.

Diagram 7: How about this case? You may have no great difficulty solving this, but when you are engrossed in an actual game you may miss the move.

Diagram 8: The right answer is B1. W cannot prevent B from connecting.

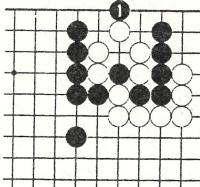


Diagram 8

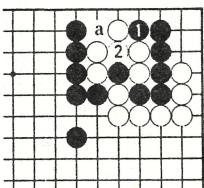


Diagram 9

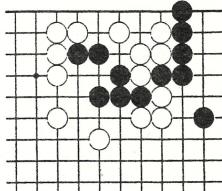


Diagram 10

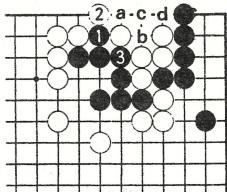


Diagram 11

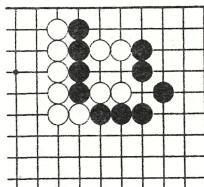


Diagram 12

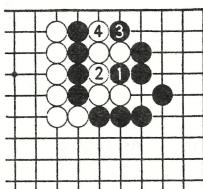


Diagram 13

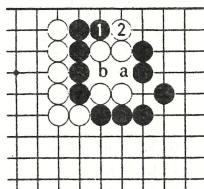


Diagram 14

Diagram 15: B1 - this is indeed an excellent move. If B plays this move, there will be no magic W will be able to find to use against it. W may try a or b next. What happens?

Diagram 16: If W plays 1, B responds with 2, 4 & 6. Now W cannot put B into atari, but B can play a to atari W on his next move. See how effectively the first B stone works.

Diagram 17: If W plays at 1 here, B2 is the second magical play. With this B's connection is perfect.

Diagram 18: W tries to resist the magic with 3 & 5, but to no avail. B's commonplace moves of 4, 6 & 8 win the fight.

Diagram 19: This formation is the same as in the preceding example, except that each stone is one point further to the right. What happens now? By moving everything to the right, the stones come closer to the right edge. What effect will this have on B's magic?

Diagram 20: B1 is the best he can do. W plays 2, and after the sequence B3-B7 (the same as in

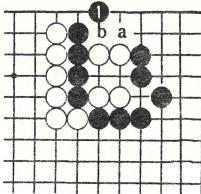


Diagram 15

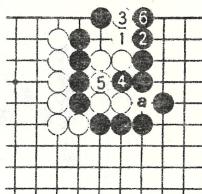


Diagram 16

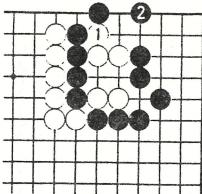


Diagram 17

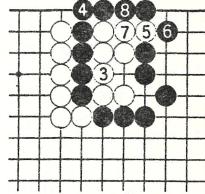


Diagram 18

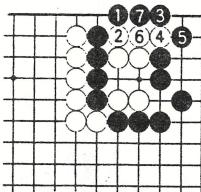


Diagram 20

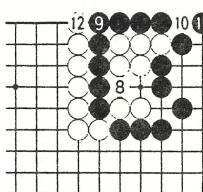


Diagram 21

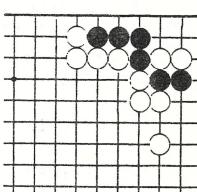


Diagram 22

Diagram 18) how will things go?

Diagram 21: After W8-B9, W10 counters B's magic. B's whole group dies after W12.

Let's study another life-and-death problem.

Diagram 22: B to play.

Diagram 23: This is rather simple. B1 is the move. After B5, B is alive.

Diagram 24: Here B* and W* have been added. Can B live? What difference do these stones make?

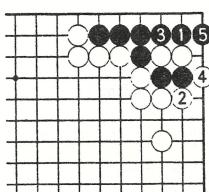


Diagram 23

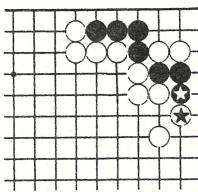


Diagram 24

Diagram 25: B can do nothing but play B1. If W plays 2, B3 gives life the same as in Diagram 23. The additional stones have brought about no change at all. What about another W2?

Diagram 26: W can respond to B1 with this W2, which looks reckless. But, here again, the magic works. After B3-W4, B cannot atari the W stones, so B is captured.

Finally, let's study some more complicated magic plays.

Diagram 27: B to play. Can he secure life? Since there are 2 W stones in atari, let's first try capturing them.

Diagram 28: This is the position after B captures the 2 W stones. Next B aims to cut W off at a.

Diagram 29: W, however, will first play W1, depriving B of his second eye. If Ba next, W captures at b and B is dead. (Check this out for yourself.) So, taking the 2 W stones ends in failure for B.

Diagram 30: B's best play is at 1. What will W do?

Diagram 31: If W answers with 2, his two stones on the upper edge will be captured by B3.

Diagram 32: Then, after W4 (the best move) B lives with B5. B1 in Diagram 30 is an excellent move, as it leaves W no time to take B's second eye as in Diagram 29. However, W has a far more excellent play of magic.

Diagram 33: After B1, W2 is a wonderful play. B now has no way to live. Try to appreciate the magic play at the edge of the board as illustrated by B's skillful cutting play at 1 and W's excellent counter-measure at 2.

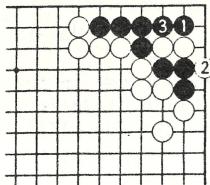


Diagram 25

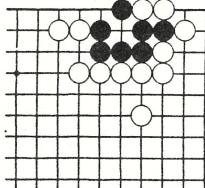


Diagram 27

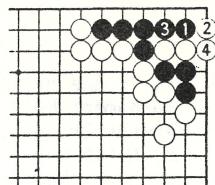


Diagram 26

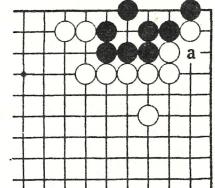


Diagram 28

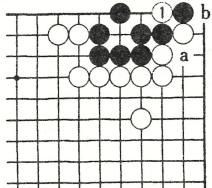


Diagram 29

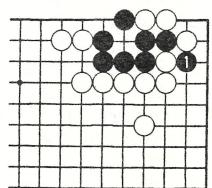


Diagram 30

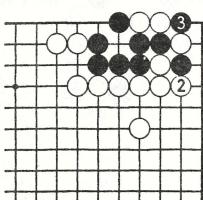


Diagram 31

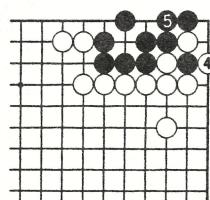


Diagram 32

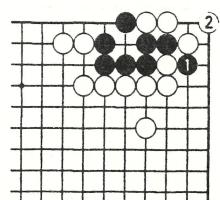


Diagram 33

A MATCH BETWEEN USA AND EUROPE

by Dr. Hai-Chow Chen

This is one of the opening games in the 3rd World Amateur Go Championship Tournament held at the Nihon Ki-in in Tokyo, played on March 10, 1981 between Dr. H.C. Chen of USA (myself) and the 1980 European Champion, Mr. Matthew MacFadyen. The Honinbo, Mr. Seiju Takemiya, was kind enough to honor the request of Matthew and I to analyze the game. The Honinbo commented in Japanese. Some of his comments were translated by Mr. James Davies into English, other comments were translated by Mr. Masatoki Hasegawa into Chinese and then further translated into English by myself. The kind help of the Honinbo and the two interpreters and the sportsmanship of Matthew are greatly appreciated.

B: Matthew MacFadyen

W: Hai-Chow Chen

Komi: 5½

Comments: H: Mr. Honinbo

C: Dr. H.C. Chen

M: Mr. M. MacFadyen

C: W8 to 28 build up thickness to counteract B1.

H: W32 is an overplay.

C: B41 should be at 54.

C: B65 is not a big enough Ko threat.

H: B65 should be at 1 in Diagram 1.

C: B69 is a good move. It puts pressure on the 4 W stones while isolating the W group on the right side.

C: W70, a two-space extension, is probably necessary to secure the safety of the W group on the right.

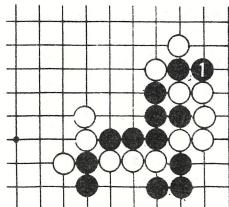


Diagram 1

odd shape no matter where B plays.

H: W76 is very big.

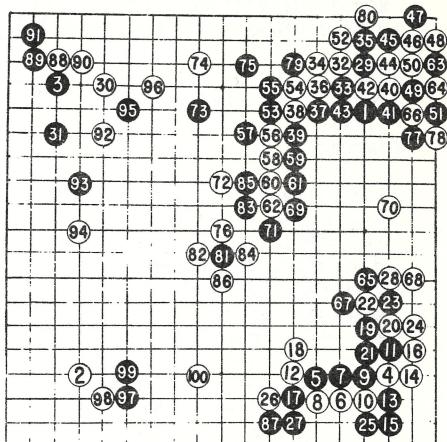
H: W80 is too weak it should be atari 1 point above 79.

H: B85, W86 - the 4 to 1 exchange is disadvantageous to B.

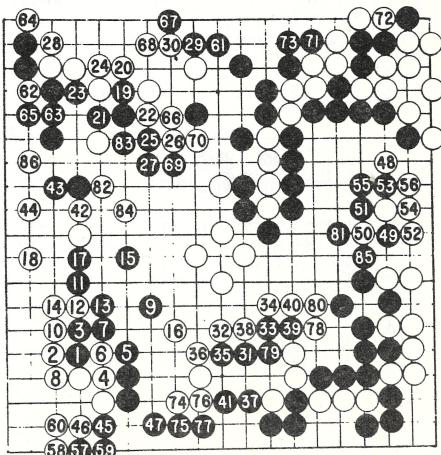
H: W86 should be at 87 first. This is a big enough forcing move and B will definitely be forced to answer. After that, W can then come back to play at 85.

C: W74 supports W30 and attacks 4 B stones.

H: With B75, the B group seems to be in odd shape. However, this B group will probably end up with



Game Record 1 (1-100)



Game Record 2 (101-186)

C: With the thickness built up by W86, W100 can now make a serious attack on the two B stones, 97 & 99.

Game Record 2.

C: W142 is big.

M: W174 should be at 175.

C: W186 is very big.

H: W186 is too big.

M: Before W186, B may still have some chance.

Plays after 186 omitted. W wins by 8½ points.

GO Tournament

Saturday

January 30, 1982

Ann Arbor Go Club
2050 Frieze Bldg
University of Michigan
Ann Arbor, Michigan

All games handicapped
8 players per section
Cash Prizes

9:30AM Registration
10:00AM Play Begins
Fee: \$4.00

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Membership Required
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S.F.G.C. QUARTERLY

The Summer Quarterly Tournament of the San Francisco Go Club drew 64 players to the community room of the California 1st Bank. Coming in 1st was perennial San Francisco strongman, Kyung Kim, 7 dan. (Kim is handicapped as an 8 dan in these S.F.G.C. tournaments!) 2nd was Nishimura, 1d; John Givens, 5d, was 3rd. (A complete grid of the dan section will appear in the next American Go Newsletter.) The kyu tournament was won by C. Kim 2k; 2nd was Richmond Loewinsohn, 4k; 3rd was Hal Jurca, 2k.

The next Quarterly tournament will be October 24/25 at the same California 1st Bank site. (SFGC Members: \$5; non-members: \$7.50.) Contact Paul Goodman (415) 566-3981 for further information.

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Edited by Don Wiener

GAME RECORD 1

W1,3 & 5: These moves are often seen in high-handicap games.
B6: An excellent response. This is the best way for B to take advantage of W's loose position. Up to W11 is correct, but...

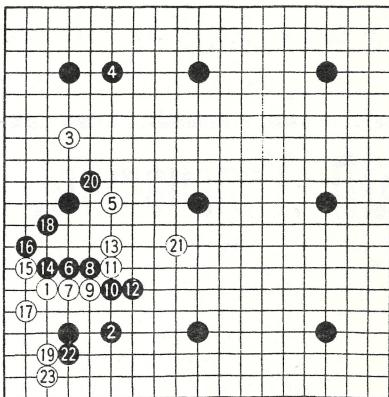
B12: This is not good.

Diagram 1: B must play 12 at B1, then play 3 (B12 in the game) after W2. W4 is now forced.

Diagram 2: Following Diagram 1 B plays 5. W6 forces B7, and then B answers W8 by playing at 9. W is now stuck.

Diagram 3: If W tries to continue after Diagram 2, he might set up Ko with W1-B4. Now, if W cuts with W5 at a...

Diagram 4: ...B captures with B6. Since W has no Ko threats anywhere,



Game Record 1 (1-23)

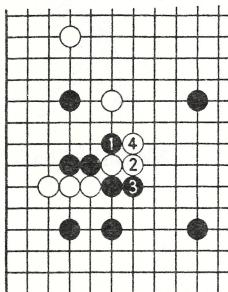


Diagram 1

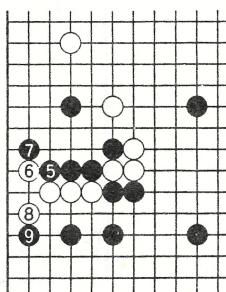


Diagram 2

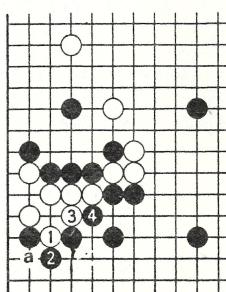


Diagram 3

he plays 7. But B can now connect the ko with 8, and W has accomplished nothing.

Diagram 5: Instead of W10 (W1 in Diagram 3), what if W attacks B's outside group at W10 here? B plays B11-W16, then wins the capturing race with B17.

Diagram 6: Since W10 in Diagrams 3 & 5 don't work, W might try something like W1 here. B2 looks like a strong reply, but after W3-B4, W may connect above 3, creating cutting points and causing confusion.

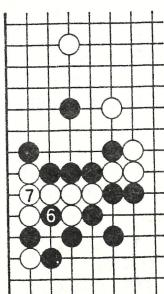


Diagram 4

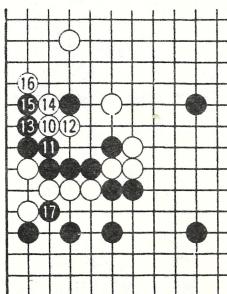


Diagram 5

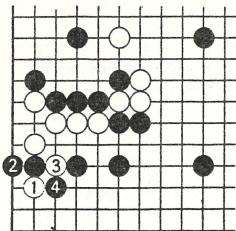


Diagram 6

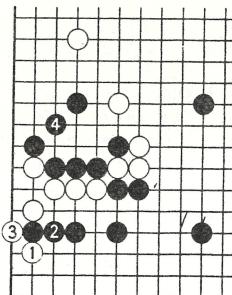


Diagram 7

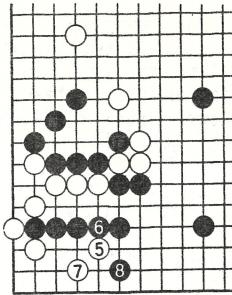


Diagram 8

Diagram 7: B2 is the best reply to W1. After W3, B must protect at 4 (see Diagram 5). It looks like W should be able to live, but note that he has no eyes at all, yet.

Diagram 8: After Diagram 7, W5 & 7 enlarge W's area as much as possible, but B8 kills nonetheless. So W1 in Diagram 7 fails, if B is careful.

W13: This changes everything.

B18: After B14-W17, B needs this protection.

Diagram 9: If B plays 1 instead of 19 in the game, W will cut with 2 and B's attack crumbles.

W19: Now W is secure in the corner.

B20: This is a nice move, helping his group into the center while splitting W3 from W5-11-13. W must now play 21 to protect his 3-stone group.

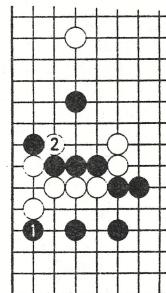


Diagram 9

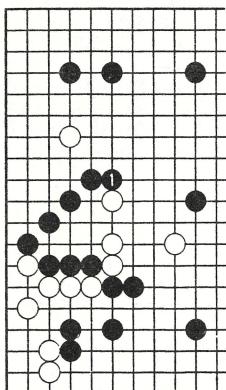
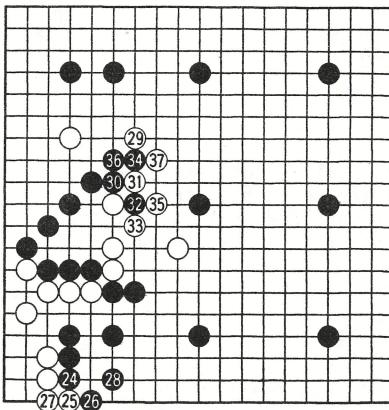


Diagram 10



Game Record 2 (24-37)

GAME RECORD 2

B24: It is too early for B to play this gote move. W forces with 25 & 27, then takes sente to play at 29.

Diagram 10: B should replace his 24 with B1 here, keeping up the pressure on both groups.

Diagram 11: After B24, W has no choice but to respond with 25 & 27, else B1 & 3 in Diagram 11 kill the corner. B, therefore, had yet another

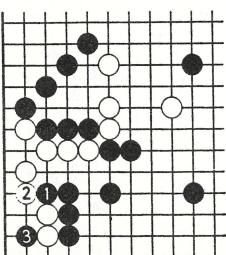


Diagram 11

chance to play B1 in Diagram 10 at move 28.
B34: It is too bad that B gave up his stone at 32 so easily.

Diagram 12: Instead of 34, B should play at 1 here. After W2-W4, B5 virtually makes life for the left-side B group (let alone the connection out at a), and W's groups are still weak while B's positions are strong.

W35: Now this W group is getting stronger.
B36: Too conservative.

Diagram 13: B should play at 1 instead of his 36. If W cuts at W2, B can play B3-B7 and be quite content, as W is still split apart.

Diagram 14: In fact, instead of Diagram 13, B could play at 1 in Diagram 14 to challenge W to a Ko fight. If W accepts by cutting at 2,...

Diagram 15: B takes the Ko with 3. Now W is at a loss for a good Ko threat. The best W can do is

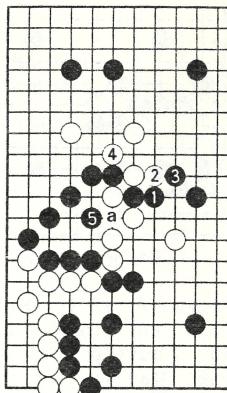


Diagram 12

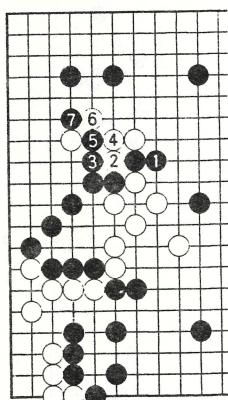


Diagram 13

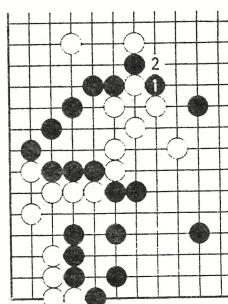


Diagram 14

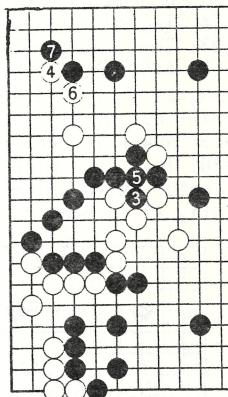


Diagram 15

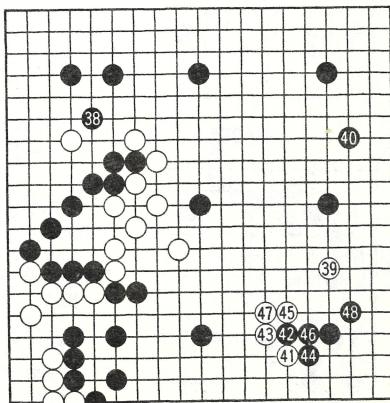
to play at 4, but then B can fill the Ko at 5. After W6-B7, W's groups are still not strong.

W37: Now W is quite strong, cancelling the influence of B's center handicap stone.

GAME RECORD 3

B40: Better at 42.

B42-48: This sequence is good when W is already strong in the area. In this case, however, B is allowing W an easy development outside. Instead of this sequence, B should separate W39 & 41 as in either of the next 2 Diagrams.



Game Record 3 (38-48)

Diagram 16: B1, replacing his 42 in the game, is a good offensive move.

Diagram 17: After B42-W43, B should play 1 here instead of his 44, again attacking the two W positions.

Diagram 18: Continuing from Diagram 17, W4-B9 is one of the standard josekis in this position.

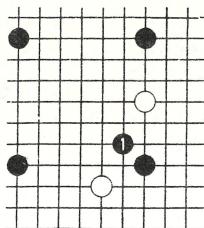


Diagram 16

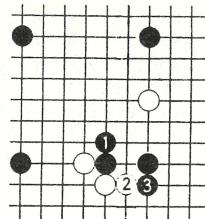


Diagram 17

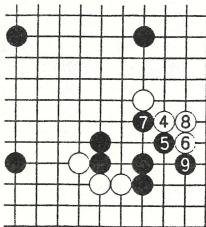


Diagram 18

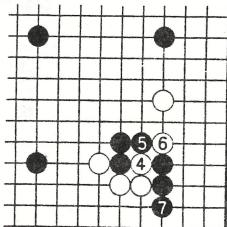


Diagram 19

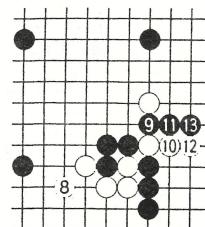


Diagram 20

Diagram 19: W4 here (instead of W4 in Diagram 17) does not work. After B5-W6, B7 is the simplest way to punish W.

Diagram 20: W must play at 8 to guard the cutting point, but then B plays B9-B13 to connect all his stones.

B48: B takes a fair profit in the corner, but W becomes strong on the outside in compensation.

Diagram 21: B must not play at 1 instead of 48, as W2 forces B3...

Diagram 22: ...and then W4 squeezes B, causing the B group to be unstable.

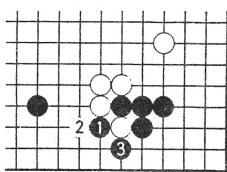


Diagram 21

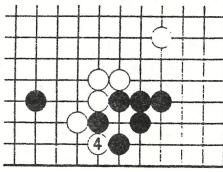


Diagram 22

GO World

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GAME RECORD 4

W49-B54: When W invades at 49, B50, 52 & 54 are good, strong replies.

Diagram 23: W can start a Ko at W1, but this is better for B than allowing W unconditional life.

B56: B is too apprehensive about the Ko in the upper left.

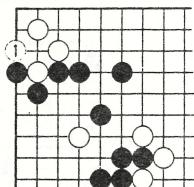
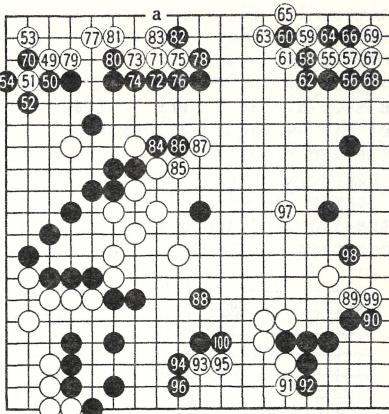


Diagram 23



Game Record 4 (49-100)

Diagram 24: B56 should be at B1 here. W will use his moves 2, 4 & 6 here as Ko threats, but B also has Ko threats available.

Diagram 25: B1 & 3 threaten W's lower left corner, following which B still has at least 2 more Ko threats here. Hence, B should play B56 at B1 in Diagram 24 as he has no fear of the Ko in the upper left.

W55-W59: This result is good for W. The reason for this can be seen by reversing the order of moves.

Diagram 26: Suppose W had first played W1 at the 3-3 point. B2 here is not so good, as his extension below is very narrow.

Diagram 27: B must answer W1 at B2 here, building a very thick and useful wall up to B10. Diagram

27 is much better for B than Diagram 26, so W has gained considerably from B's move at 56 in the game. This kind of analysis, looking at the moves played in a different order (called "Tewari" analysis), is a useful tool for evaluating the efficiency of one's plays.

B60: This is "the strong response," however...

Diagram 28: Although B1 & 3 are a bit lax, they have the advantage of leaving W no Ko threats in this area. This would be more consistent with the idea behind B56.

B68: This move is bad. W69 takes too much profit.

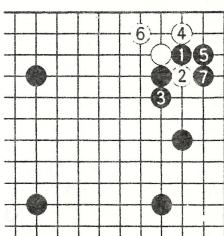


Diagram 24

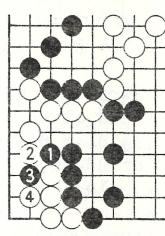


Diagram 25

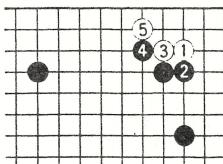


Diagram 26

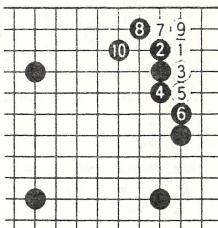


Diagram 27

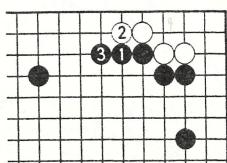


Diagram 28

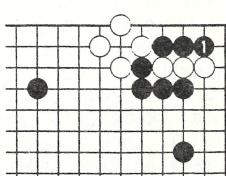


Diagram 29

Diagram 29: B must play at B1 here to take the corner area.

B70: True, B has eliminated the potential troublesome Ko, but the profit W gains in the upper right corner is more than enough compensation.

B72: This is a good move, connecting B's stones and building thickness facing the center.

B84: B should first play at a to force W.

B84-98: B is playing very well.

B100: This move would be better at 1 in Diagram 30.

Diagram 30: After the sequence to 7, the W stones in the lower right are rather insecure. B should gain from this as W must make sure that these stones (or, at least, most of them) don't die.

GAME RECORD 5

W101: This move is a probe to sound out B's response and to leave some aji behind.

B102: Correct.

W103: Another "feeler" to see how B responds.

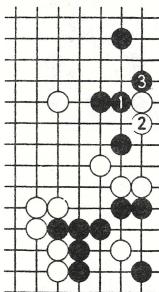


Diagram 31

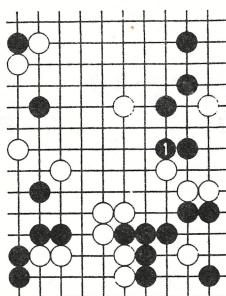
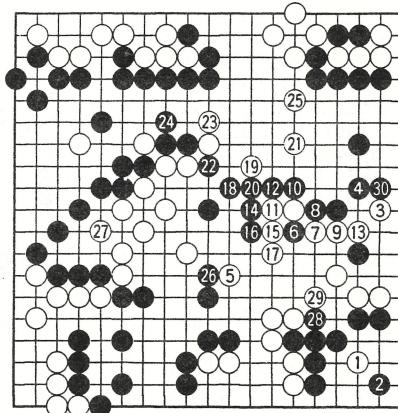


Diagram 32



Game Record 5 (101-130)

B104: Too timid.

Diagram 31: B1 & 3 here are much better than B104. B threatens to capture the two W stones including W2. Also, W cannot cut to the left of B3, as the shicho is good for B.

W105: This is very big. Compare the result to here with Diagram 30.

B106: Not so good.

Diagram 32: Instead of 106, B1 forces W to protect his stones here. In addition, there is a substantial difference in territory between Diagram 32 and the position after W113.

W107 & 109: Now things are a bit confused, and W should be able to settle his group easily.

B118: Too easy-going.

Diagram 33: B should cut at B1 instead of his 118. W can't cut at a because B captures him with b.

B130: B's lead is now fairly secure.

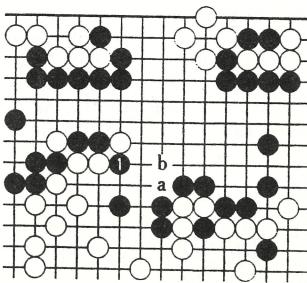


Diagram 33

GAME RECORD 6

B138: This looks like a strong move, however...
 Diagram 34: ...B1 here is the safe reply.

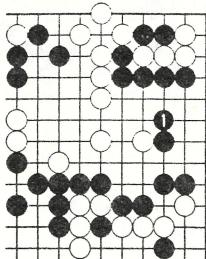
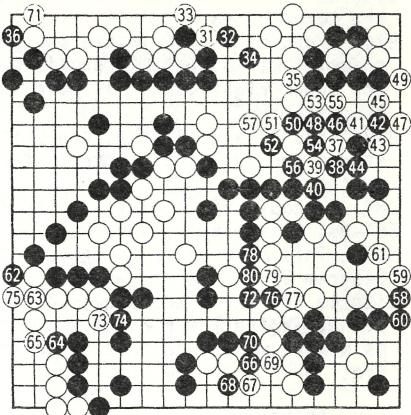


Diagram 34



Game Record 6 (131-180)

Diagram 35: If B replaces his 142 with B1, W is sure to start a Ko at 2.

B152: This is rash. B must simply capture W137 by playing at 154.

B154: B cannot connect at 155 (B1 in Diagram 36) as W then captures the whole B group.

W155: Hence, B loses 5 stones. B should be more careful to count his liberties.

B180: B's lead is now secure, albeit small. B has nearly 35 points on the left side, a little less than 20 on the lower side, and more than 10 in the lower right corner, for a total of some 65 points. W has 10 points in the upper left corner, 27 in the upper right, 8 in the lower left and 14 on the right side for a total of around 60 points. Also, there are more points left for B to gain than for W (B is "thicker" than W), so B is now safely ahead.

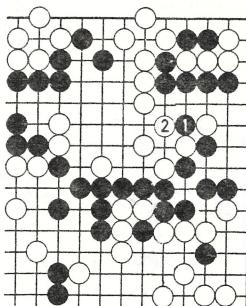


Diagram 35

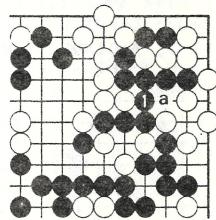


Diagram 36

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The AGA has a limited number of Go Monthly and Go Quarterly Review magazines for sale. The AGA has the only stock of these out of print publications. Go Review was produced by the Nihon Kiin from 1961 to 1977. Issues are 80+ pages with articles on a broad range of Go topics.

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HOW THE YOUNG EDWARD LASKER LEARNED ABOUT GO, AND HOW HE AND THE WORLD CHESS CHAMPION NEARLY WENT TO JAPAN TO STUDY GO WITH THE MASTERS. **
by Jerald E. Pinto

On an autumn afternoon several years ago I visited Edward Lasker in his apartment on Riverside Drive in New York, and heard this story of his first steps as a Go player:

"One day I was at the library of the University of Berlin. At that time, that is, in 1905, I was a student of electrical engineering. With me at the library was a fellow student, a mathematician, and we happened on a large magazine with a treatment of the game of Go. Korschelt, the author, gave many old Japanese games and explained the game quite thoroughly, but what struck us was the article's title: *Das Go-Spiel, ein Konkurrent des Schachs*, that is 'Go: A rival of Chess' which seemed a humorous claim. Well, we glanced through the article and learned the rules in the few minutes that takes.

"Then one day at the cafe in Berlin where the chessplayers used to gather in the afternoon my friend Max Lange and I saw a Japanese reading a Japanese paper, on the back of which we noticed a Go diagram. We thought 'Well, that's remarkable'; we knew, of course, about chess columns, but Go columns? We didn't know what to think, so we waited until the fellow was gone and took the paper down from the newspaper rack. We put ourselves to deciphering the diagram. The problem lay in decoding the Japanese numerals the diagram used, but although we hadn't actually played more than a game or two of Go, we worked things out without much trouble. So we went through the game, but after 120 or 150 moves things came to a stop, and there was some notation.

"We waited until a few days later we saw another Japanese customer at the cafe, whom we approached to ask whether he would mind telling us what that notation meant. Oh, first I must tell you that it seemed obvious to us that it must say 'White resigns', since Black had an enormous army and there didn't seem to be any reasonable continuation for White, or else something like 'Game adjourned'. Well, the gentleman said, 'Certainly, "Black resigns!"' When we heard that we decided we would really have to give a good look at the game, and we took the newspaper. About three weeks later Max Lange called to say that he had found a sacrificial continuation for White ending in the capture of the Black army twenty-two moves later. Then we really started to play Go in earnest. We used a piece of cardboard and two different types of coins. However, when we told other chessplayers that here was a really interesting game, they just smiled at us and said, 'Don't be silly!'

"About two years later, Emanuel Lasker, the world chess champion, returned to Germany after fourteen years in America. Soon after I met him I revealed that my friend and I had found a game that rivalled chess, but that the other chessplayers were too silly even to look at it. Lasker was sceptical, but he listened to me explain the rules, and said, 'Well, let's play a game.' 'Alright,' I replied, 'but first I'll show you a few important things which aren't in the rules, but which you have to know.' 'NO, no, no, let's play a game.' We played, and of course I won, but Lasker immediately recognized the deep strategical and tactical possibilities which Go holds despite its simple structure. After just one game. He's the only man I ever showed the game to who grasped this at once. 'Look, this is what we will do,' Lasker said, 'I suppose you have a fellow student up at the University who is Japanese and may know the game. If you find one I'd like to arrange a Go evening once a week at my home.' Indeed, there was a Japanese in my class who knew the game; he surprised me in fact by saying that every educated Japanese knew the game. I still recall his name: Yasugoro Kitabatake. At first he gave us four stones, but we

** Edward Lasker, one of the founders of Western Go, died in March of this year. This is the second of a two part tribute to him.

improved gradually, and after two years we beat him already. "Then one evening Kitabatake came to our Go meeting with an interesting proposal. 'There's a Japanese Go master passing through Berlin, a professor of mathematics on his way to London as an exchange professor. Would you like to play him?' 'Of course we would,' Lasker replied, 'and I'll play him in consultation with Edward and my brother Berthold, if you don't think he'll mind!'" 'Of course he won't.' 'Well,' continued Lasker, 'do you think he'll give us a handicap?' 'Certainly,' laughed Kitabatake. 'And how many stones?' 'Nine, of course!' 'That's impossible,' Lasker replied decisively. 'The man in the world who can give me nine stones and beat me doesn't exist.' Kitabatake just smiled, and soon we found ourselves at the Japanese Club playing the master on nine stones. No matter how long we took to plot our combinations the master never took more than a tenth of a second for his reply, and he beat us terrifically. I don't think we had a single live group at the game's end. Lasker was the most discouraged and disappointed of men. 'Look Edward,' he said (this was in 1909 or 1910 don't forget), 'the Japanese have never had a first-class mathematician. I'm sure we can beat them at Go, the ideal game for the mathematical mind. Let's go to Tokyo for a few months to play with the masters. I think we'll be able to catch up to them without too much difficulty.' Naturally, I didn't think it would be so easy for us to catch up to them, but I was enthusiastic about the plan. However, I had recently graduated from the University and had just got my first job, as an engineer for the German General Electric Company, and I couldn't tell my boss I wanted a vacation of several months to travel to Japan. But I told Lasker I would try to be assigned to my company's office in Tokyo.

"The next day I went to my boss with my cunning plot. 'There are forty-one engineers in this department,' I began. 'I am certainly not so arrogant as to say that I am better than any of them, and I don't see how I can expect to excell them to such a degree that I have a promising future here. So I would like, therefore, to represent the company in one of the foreign offices.' 'Where?' my boss asked. 'Tokyo, for example' was my diabolical reply. My boss came back to me later after speaking with the head of the Foreign Department. 'Sorry,' he said, 'we only send Englishmen or Germans who speak fluent English to Tokyo or any other foreign office. English is the commercial language throughout the world.' The English had practically everything monopolized in those days. Nothing daunted, I asked to be transferred to the London office to learn English while drawing a nominal salary. Eventually they acquiesced in my request and I was sent to live and work in London in 1912. I was in London when the first World War broke out in August, 1914."

From London Edward Lasker arrived in New York City in 1914. He made the United States his permanent home, a turn of fate which is a distant reverberation of that awful defeat at the hands of a travelling Go master. Soon after his arrival in New York Edward Lasker saw Japanese waiters playing Go at Lee Chumley's restaurant in Greenwich Village. He was introduced by the headwaiter, Koshi Takashima, an avid Go player, to another patron of the restaurant who played Go, Karl Davis Robinson. Robinson knew of one other Go player in New York, the editor-in-chief of Harper's magazine, Lee Hartman. The three formed a Go group at Lee Chumley's that soon became quite large and took a room on the second floor of the restaurant. This group was the nucleus of the New York Go Club and organized Go in the United States: the same three men founded the American Go Association the same year Lasker published Go and Go-Moku. It was Max Lange who first of all made it to Japan, and Lange taught the game to his brother-in-law Felix Dueball, who became the first Westerner of genuine dan strength. Emanuel Lasker remained a tremendous Go enthusiast throughout his life and included an important chapter on the game

in his book Die Spiele des Menschen. On his death his Go set was presented to the West Point Military Academy.

The story which I call "How the Young Lasker Learned Go" was told by Lasker in print in his article "From My Go Career" in nos. 7 and 9 of the "Go Monthly Review" of 1961, and in his Chess Secrets I Learned From The Masters (New York: Dover Publications, 1969).

SOME TIPS ON FINDING THE VITAL POINT
IN LIFE-AND-DEATH
by Sakakibara, 9-Dan
Translated by Roy Bogas

Diagram A: In this semeai ("race to capture"), B is to play first.

Diagram B: This is the first sequence that comes to mind, but after B_a, W_b, B has no further moves because W has formed one eye. In Japanese, this circumstance is known as "Me ari me nashi." B, who has no eye, cannot atari W. Since W₄ is the move that established W's eye, this is the move to consider playing instead of B₁.

Diagram C: After B1, W is helpless. If he plays at 2, Black has a snapback at 3, while W3 is answered by B2.

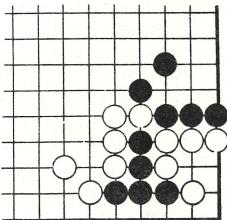


Diagram A

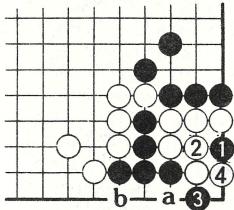


Diagram B

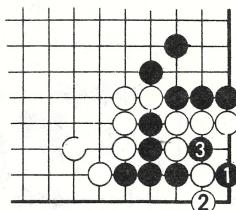
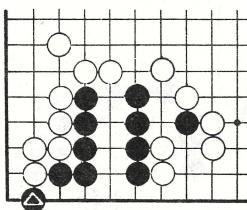


Diagram C



Diagram, D

Thus, the first principle in searching for the vital point is, "PLAY ON THE OPPONENT'S POINT". You discover such points that are important to your opponent by first trying some plausible line of play and seeing what points your opponent would take. Let's look at a more complicated example.

Diagram D: The B group looks dead, but the presence of the triangulated stone saves it. The question is, how?

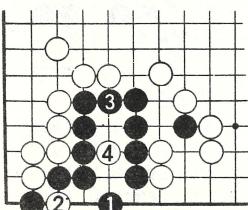


Diagram E

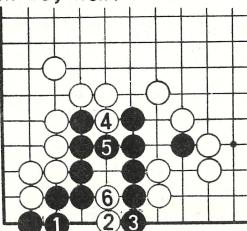


Diagram F

Diagram E: In the actual game, between two 1-kyu players, B played at 1, and W captured the group with a throw-in at 2 and the inside play at 4. Since W2 may be an important point, let us try that.

Diagram F: After B1
here, W plays 2 and
point B takes first,

again B dies. Therefore, it seems that whichever point B takes he ends up with the wrong one. But wait! W4 was also important.

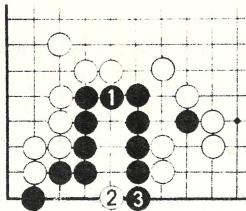


Diagram G1

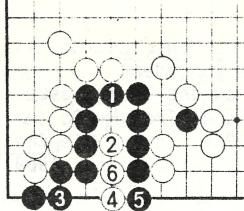


Diagram G2

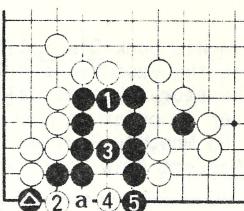


Diagram H

Diagram G1: B1 widens the group's inner space and makes full use of the hane on the first line. Now W fails no matter which of the two points he tries. If W2, B3, ...

Diagram G2: ...while if W plays at 2 here instead, B3, W4, B5, W6 and B lives in seki.

Diagram H: The other variation, with W2 here, reveals the full power of B's hane. After B5, W cannot play at *a* to prevent B's second eye. We now take a look at a second method of searching for the vital point.

Diagram I: In this position, B is to play and save his 5 stones. First read out the direct approach, which has a bad effect here, in order to get some clue to the vital point.

Diagram J: In answer to B1 and 3, W easily makes two eyes with 2 and 4. The second principle is, "TRY REVERSING THE ORDER OF YOUR MOVES."

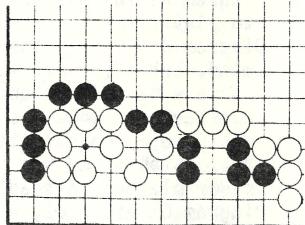


Diagram I

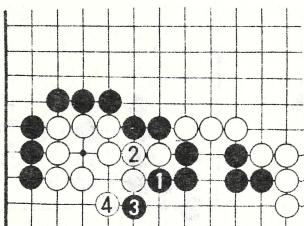


Diagram J

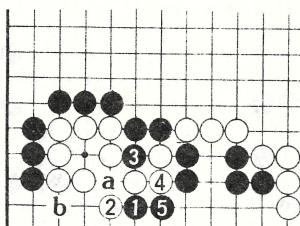


Diagram K

Diagram K: B tries playing his first move as in this diagram and discovers the continuation B3, which also threatens to connect out. W must connect and now B5 is

atari. If W connects at *a*, Bb kills him, while *Wb* (living) allows B to get out with *a*.

Diagram L: So W will answer B1 with W2. W lives, but now B connects out and also gains sente.

These two principles will help you to search for and discover the vital point in many local situations. Just try and line of play that seems reasonable; read it out, and then see if one of the two methods apply. Good luck!

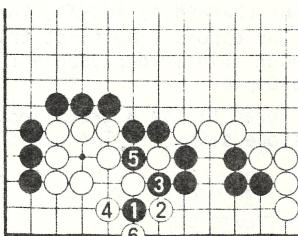


Diagram L

KESHI AND UCHIKOMI

Based on writings by Kaoru Iwamoto, 9-dan
 Translation by T. Ogoishi English Preparation by Roger A. Newlander
 Edited by Don Wiener

PART I - KESHI (Continued from last issue)

TYPE II

This formation is slightly different than Type I (see AGJ Vol 16, #1). Here again we will examine the possibilities W has for reducing B's potential in the upper right quadrant of the board. Keeping sente (the move) is important, for if W moves too slowly, B will have time to attack the W formation below. B could attack at a or at b. In order to avoid these possibilities, W must plan a campaign to break down B's defense above while at the same time strengthening his own below.

DIAGRAM 1: W1, 3, & 5 are the same attack used in Type I. Here again, should B play his 4 at W5, the same problems would exist as when he made this mistake in Type I.

However, there are some additional points here that will be taken up in Diagrams 4-9. After W5 in Diagram 1, two plays are open to B. He can cut at a or he can extend to b. Actually, his only good play is to cut. The worse play, extending to b, will be shown in Diagram 10.

REMEMBER: THE PROPER ORDER OF PLAY HERE IS 1 AND THEN 3, NOT THE OTHER WAY (see Diagram 12).

DIAGRAM 2: After B6, W has played 7 and 9. B has replied with 8 and 10. If W had not played 3 and 5 in Diagram 1, B would not now need to reply with 10.

Continuing from here, W could press B back even further by playing at a.

Looking over this position, W's stones are 100% effective. There is not a useless stone on the board, therefore W could not hope for more. As for B, he could not have done much better due to his lack of "tempo." This Diagram shows the best plays for both sides, therefore it can almost be considered Joseki.

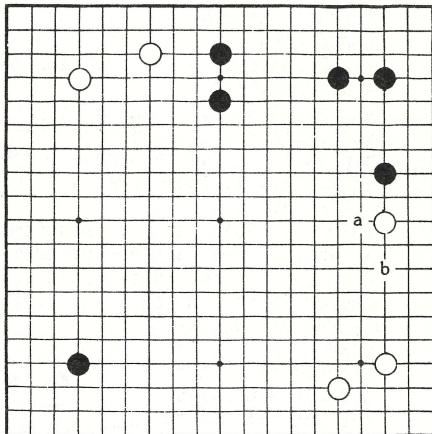


DIAGRAM 3: Instead of playing 10 in Diagram 2, suppose B plays at 1 here. Then W would take advantage of the two stones he played in the corner by threatening a B stone with 2. After B captures a W stone with B3, W plays 4 and 6, which B cannot capture. In this case, however, W loses sente after Ba, Wb. B might then play at c. Thus this Diagram has some merits for B, since W cannot make a gain without giving up the move.

If B plays 1, therefore, W might play 2, but he should leave the cut at 4 for later.

DIAGRAM 4: Going back to Diagram 1, what happens if B plays 4 there at W5 (B1 here) and W continues with 2? B might fill at a, as in Diagram 7 of Type I but that result was not good for B. So let us see what would happen if he stopped W at either b or c.

DIAGRAM 5: Suppose B plays 3 here (b in Diagram 4). After W4 and B5, W plays 6, cutting off the two B stones. After B plays 7 to capture the 3 W stones in the corner, W8 is an interesting play. Although B gains three stones, W has had a chance to jump and attack B's lone outpost.

DIAGRAM 6: Following Diagram 5, should B try to escape with 1 in Diagram 6, W2 & 4 "drive" B out, threatening to free his three stones in the corner while attacking the 2 B stones including 1. B must now play a or b, else W will play at a, winning everything. This is why W8 in Diagram 5 is a strong move.

DIAGRAM 7: Instead of B7 of Diagram 5, if B plays 1 here W forces B3 with W2. Then W4, B5, W6 would follow. This position becomes Ko, but should B lose the Ko fight, he would be completely beaten, while even if W loses the Ko, he will have gained at least the forcing move of W1 in Diagram 1 and also the tempo.

DIAGRAM 8: Going back again to Diagram 5, if B replaces B7 there with B1 in Diagram 8, W has the choice of the form of Diagram 7 or extending to 2 as shown here. At any rate, the forms of Diagram 5 through 8 cannot be considered good for B.

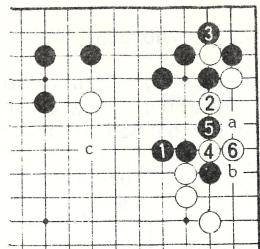


Diagram 3

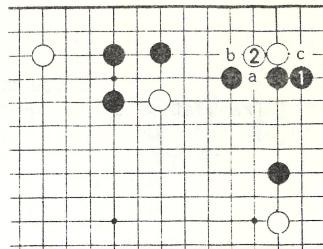


Diagram 4

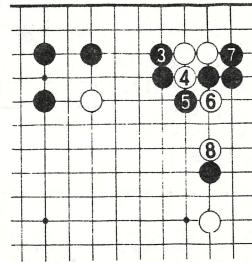


Diagram 5

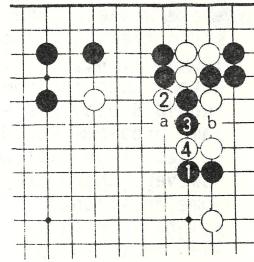


Diagram 6

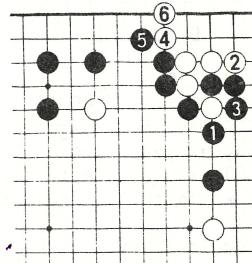


Diagram 7

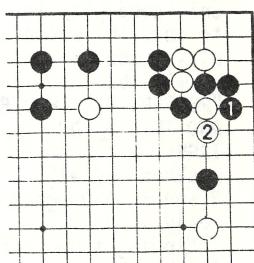


Diagram 8

DIAGRAM 9: W8 in Diagram 5 is one idea for attacking B, but there is still another. In Diagram 9 W has played W1. This attack, as opposed to that of Diagram 5, is a complex one. B has much to fear (although W must also be careful since there are many sequences here). If B cuts this stone off by playing one line above it, W can play a and then win territory. If B plays one line below W1, W can play at b. The reason these plays are effective is due to the fact that W can take the corner back if B tries too hard to interfere with W's operation.

DIAGRAM 10: I would again like to draw attention to the form of Diagram 10, where B1 replaces B6 of Diagram 2. Here B's play is not good as he is heading in the direction where there is already a B stone close by, so the territory gained is very narrow, while at the same time giving W a chance to live in the corner. Please try to learn this point, as it is very important. In Type I, where B's formation was spread further toward the bottom, there might be justification for a play like this.

DIAGRAM 11:
Here we again show Diagram 1 to stress the correct order of the moves.

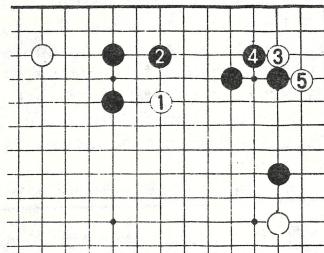


Diagram 11

DIAGRAM 12:
Should W place his stones in the corner first and then play 1, we find that B can counterattack.

DIAGRAM 13: Let us see why B cannot play 2 if W has not played in the corner first. Here, if B tries to counterattack with 2, W plays 3. Now there is room for W to extend into the corner, where the area is now up for

grabs. Compare this with Diagram 12. W's progress into the corner could start at a or b.

DIAGRAM 14: A method of playing in the corner first is shown in Diagram 14. This will be examined in Type VI.

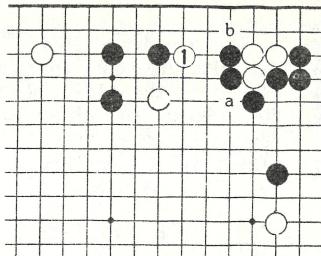


Diagram 9

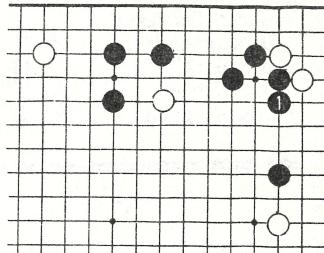


Diagram 10

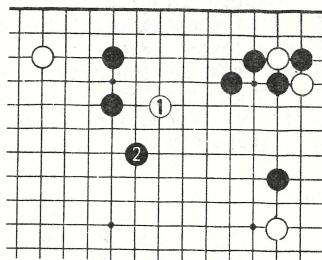


Diagram 12

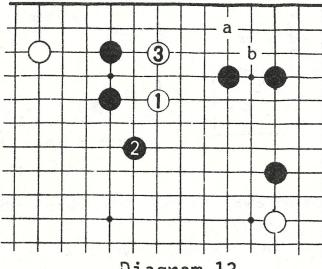


Diagram 13

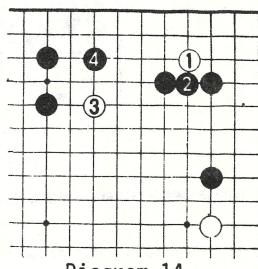


Diagram 14

(Continued next issue.)

ANN ARBOR SPRING TOURNAMENT

The Ann Arbor Go Club drew 14 players to its spring tournament held May 30th. Heeding an ancient admonition, the winner was the 'weakest' player in the field, Rich Wolfe, 13 kyu. He won 4 straight closely followed by the other 13 kyu in the tournament, Ted Kluges, with a 3-1 record. I am assured that the AGA rating system (used for every game played in the Ann Arbor Go Club) will quickly put them in their place. Meanwhile, a good time was had by all.

#	NAME	RANK	1	2	3	4	#	NAME	RANK	1	2	3	4
1	Hsuan-Kun Hsiao	2d	6	3	4	2	8	John Beckett	6k	14	4	6	9
2	Bernardo Levy	1d	7	6	3	1	9	Ed Ream	6k	3	13	5	8
3	Aaron Converse	1k	9	1	2	11	10	Luke Dannemiller	7k	4	14	13	5
4	Dean Rieger	1k	10	8	1	7	11	Steve Silver	7k	5	7	14	3
5	Jim Bentham	1k	11	12	9	10	12	Dave Sillars	8k	13	5	7	6
6	Bob Keener	3k	1	2	8	12	13	Ted Kluges	13k	12	9	10	14
7	You-Gi Chen	5k	2	11	12	4	14	Rich Wolfe	13k	8	10	11	13

ANSWER TO COVER PROBLEM

Diagram 1 (Shape): The extension to W1 is correct. If W neglects this, the tsume (approach) of B_a is a perfect play for B. W_b instead of 1 allows B to play c; if W extends to c, B will invade at b. Diagram 2 (Tenuki): If W plays elsewhere, for example at W1 here, then B will exchange B2 for W3 and then play tsume at B4, extending "to the fullest." B threatens B_a, W_b, B_c if W tenukis again, which would put the W group on the run and give him no chance to invade the B moyo. On the other hand, after B4, to play W_d is a terrible concession. In this formation, W has strong groups on the left and the right. W must strengthen the lower group to prepare for the future fights.

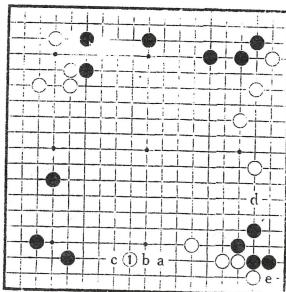


Diagram 1

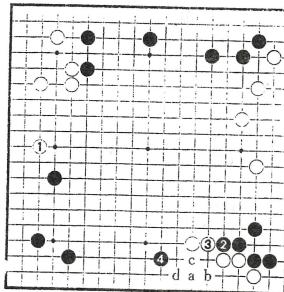


Diagram 2

IWAMOTO VISITS THE U.S.

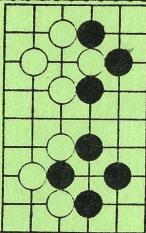
Kaoru Iwamoto, 9 dan, the foremost promoter of international Go, stopped briefly in New York and San Francisco during his trip to Brazil this past summer. In both cities he gave a simultaneous demonstration and reminded the American players (lest they forget) of his power over the board. The hard part, says the 79 year old master, is standing up for that length of time. In both cities he won over 2/3 of his games!

Iwamoto has never stopped working to create a North American Go Center. (First mentioned in AGJ 15:1.) Since he is once again a Director of the Nihon Kiin, approval of a Kiin fund raising drive is better than ever. Iwamoto is confident that his dream will ultimately become reality.



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